



The University of Texas at Austin
Butler School of Music
College of Fine Arts

THE UNIVERSITY OF TEXAS

SYMPHONY ORCHESTRA

Monday, November 22, 2021

7:30 PM

Bates Recital Hall

FARKHAD KHUDYEV conductor

PATRICK HUGHES horn

This concert will last approximately one hour without intermission.

PROGRAM

Camille Saint-Saëns Romance for Horn and Orchestra, Op. 36
Patrick Hughes, horn

Max Reger Scherzino
Patrick Hughes, horn

Antonín Dvořák Symphony No. 8 in G major, Op. 88
Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

ABOUT THE PROGRAM

Camille Saint-Saëns

Romance for Horn & Orchestra, Op. 36

BORN October 9, 1835, Paris, France

DIED December 16, 1921, Algiers, Algeria

COMPOSED 1874

PREMIERED February 14th, 1874, Paris, France

DURATION 4 minutes

Camille Saint-Saëns was considered the composer who brought French music back into focus in the mid-19th century. Aside from his prolific compositional output, he was considered the best pianist and organist of his generation, he championed the work of other French artists, and was even an amateur mathematician and astronomer. During the Great War, he wrote extensively disavowing Germanic music in the Parisian concert halls, while supporting the performances of modern French repertoire. But for all his advocacy of French music, and support of his colleagues, Saint-Saëns received as much criticism as he did support. While as a young composer, he won national awards and the endorsements of other composers like Berlioz and Rossini, his contemporaries derided his music as being old-fashioned and formulaic, and by the end

of his life, he was written off as a populist. His *Romance for Horn and Orchestra* was written in the same period as *Carnival of the Animals* (considered his most 'populist' work, and something he prevented from being published in his lifetime). He dedicated the work to horn virtuoso Henri Garigue, who was an expert in the hand-horn. Although instruments were being modernized with valves around this time (the valve being invented in 1814), Saint-Saëns shied away from this new horn, which his contemporaries no doubt saw as yet another example of the composer looking backwards rather than forwards. For Saint-Saëns, however, this criticism seemed not to bother him, "It may be a defect," he said "but I cannot change it: one cannot make over one's personality."

Max Reger

Scherzino

BORN March 19, 1873, Brand, Germany

DIED May 11, 1916, Leipzig, Germany

COMPOSED 1899 Published 1943

DURATION 3 minutes

Composer, pianist, organist, conductor, and professor Max Reger died of a heart attack in a Leipzig hotel at the age of 43. He was a professor at the Royal Conservatory in Leipzig,

and had been commuting there once a week from his home in Jena, nearly three hours away. His health had been deteriorating for several years, and had forced him to give up

his prestigious posts not only as the *Hofkapellmeister* (music director) at the court of Duke Georg II of Saxe-Meiningen, but also his position as music director at the historic Leipzig University Church. It was his commitment to music education that kept him working at the conservatory. His *Scherzino* for horn and strings is dated 1899: the same year Reger began courting the writer Elsa von Bercken. Although they had met several years earlier (he was her voice teacher for a summer), it

was in 1899 that she divorced her husband; and while she ignored Reger's initial romantic overtures, the two were married in 1902. After Reger's untimely death, Elsa became his biggest champion, writing his biography, and founding the Max Reger Archive (now the Max-Reger-Institute), which was responsible for collecting and publishing many of his unpublished works, including the *Scherzino* heard on this program.

Antonín Dvořák Symphony No. 8

BORN September 8, 1841, Nelahozeves, Czechia

DIED May 1, 1904, Prague, Czechia

COMPOSED 1889

PREMIERED February 2, 1890, Prague

DURATION 34 minutes

In 1888, composer Antonín Dvořák purchased a cottage in Vysoká,, and in the fall of 1889, after just having been named into Emperor Franz Josef's Czech Academy of Science, Literature and the Arts, he traveled to the countryside to rejuvenate and compose. As his biographer explains, "[h]is own garden in Vysoká, which he loved 'like the divine art itself', and the fields and woods through which he wandered.... [were] a welcome refuge, bringing him not only peace and fresh vigor of mind, but happy inspiration for new creative work. In communion with Nature, in the harmony of its voices and the pulsating rhythms of its life, in the beauty of its changing moods and aspects, his thoughts came more freely.... Here he absorbed poetical impressions and moods, here he rejoiced in life and grieved in its inevitable decay, here he indulged in philosophical reflections on the substance and meaning of the interrelation between Nature and life." The result of this 1889 communion with Nature was the composer's eighth symphony. Fresh off the

success of his seventh, Dvořák was still more interested in making a name for himself as an opera composer, but after the success of his *Slavonic Dances*—fueled by the very public support from Brahms—Dvořák continued with his symphonic writing. This symphony, written only 4 years before his ninth and final (the *New World*), is bursting with the Czech countryside the composer loved so much.

FARKHAD KHUDYEV



Farkhad Khudiyev is the winner of the Gold Medal “Beethoven 250” at the 1st International Arthur Nikisch Conducting Competition; the Solti Foundation US 2018 Career Assistance Award; the Best Interpretation Prize at the 1st International Taipei Conducting Competition; the 3rd prize at the 8th International Sir Georg Solti Conducting Competition; and the Gold Medal/ Grand Prize at the 2007 National Fiscoff Competition. Khudiyev has worked with orchestras worldwide including the London Philharmonic Orchestra, Frankfurt Radio Symphony Orchestra, Frankfurt Opera Orchestra, Danish National Symphony Orchestra, Seattle Symphony, Dallas Symphony, Los Angeles Philharmonic, San Diego Symphony, Monterey Symphony, George Enescu Philharmonic Orchestra, Xi’an Symphony Orchestra and the State Taipei Chinese Orchestra. Farkhad was born in Turkmenistan, where he studied at the State Music School for gifted musicians, and then completed his studies at Interlochen Arts Academy, Oberlin Conservatory and Yale University. Khudiyev serves as the Music Director of the University of Texas Symphony Orchestra in Austin, and the Orchestral Institute at the Hidden Valley Institute of the Arts in Carmel, California.

PATRICK HUGHES



With a tone and musicality described as “pure chocolate,” Patrick Hughes has soloed in recitals throughout the US, at annual regional horn conferences, and at 10 International Horn Symposia. In 2006 he performed the Asian premiere of Kazimierz Machala’s Concerto for Horn, Winds and Percussion in Bangkok, Thailand. He has also been a featured soloist with various ensembles at the University of Texas as well as the Northwestern University Percussion Ensemble, the St. Olaf Orchestra, and the Dallas Wind Symphony. The Dallas Morning News described Hughes as “...a dream soloist...His tone was warm and honeyed, his virtuosity and legato both apparently effortless.” Hughes is Associate Professor of Horn, Director of Graduate Studies, and Head of the Brass, Wind and Percussion Division at the Butler School. He enjoys an active career as pedagogue, soloist, chamber musician, guest clinician, and composer. In a recent return to composition he has produced a number of pieces for the award-winning UT Horn Choir, most notably: From Hildegard, Dancing on the Hill, The Wexford Carol, and True Colors. Mr. Hughes is a current member of the Advisory Council for the International Horn Society. He plays a custom Patterson horn.

SYMPHONY ORCHESTRA

VIOLINS I

Ruth Chang, *concertmaster*

Josh Liu

Johyun Min

James Strauss

Yeonkyung Kim

Sara Aldana

Chris Hasapes

Natalie Tobita

Kevin Chan

Margaret King

Carlysta Tran

Jared Maucotel

Haeni Lee

VIOLINS II

Emanuelle (Ellie) Sievers, *principal*

Yebeen Seo

Alex Jeoung

Sarah Uy

Thomas Gougeon

Hyunjung Kim

Caroline Attmore

Michael Hilton

Bella Benrubi

Summer Bradshaw

Leah Streety

Ji Eun Yoo

VIOLA

Jingyi Song, *principal*

Gerald Liu

Ella Hammersly

Kevin James Hulipas

Dongyeob Kang

Casey Boyer

Emmanuel Aguilera

Kendall Weaver

Christine Le

Emily Yu

Emily Whitney

CELLO

Je-Shiuan Hsu, *principal*

Maxfield Segrest

Kelvin Lee

Laura Aldana

Tsz To Wong

Madison Garrett

Yeyoung Yoo

Aili Kangasniemi

Yilin (Selina) Xu

Alvaro Miranda

Eddie Xu

Hudson Schill

Bobae Lee

DOUBLE BASS

Erika Perera, *principal*

Tony Sanfilippo

Kevin Borgfeld

Juan Andrés Hernández

Justin McLaughlin

Alma Mele

DoYoun Kim

Rosemarijn Van De Lint

Reilly Curren

FLUTE

Heather Havensr²

Alyssa Tinsley¹

OBOE

Daniel Cruz²

Gabriel Grant¹

CLARINET

Henry Landrum²

Abbey Young¹

BASSOONS

Brigit Fitzgerald²

Isaac Sanabria¹

HORNS

Aaron Owens²

Kaia Santos

Maggie Deme¹

Seth Johnson

Fidel Rodriguez

TRUMPETS

Grayson Gayle²

John Vitale

TROMBONES

Tsz Yin (Alvin) Ho²

Thomas Ly

Alex Deller

TUBA

Alexander Purdy

TIMPANI

Jedele, Jaxon

PRINCIPALS

1. Saint-Saëns

3. Dvořák



MIRÓ QUARTET

Monday, December 3, 7:30 PM
Bates Recital Hall

FEATURING

Karen Slack, Soprano

Music for String Quartet and Voice

Tickets at music.utexas.edu/calendar

UPCOMING EVENTS

HOLIDAY CHORAL CONCERT

Streaming On-Demand, December 13-26
online at music.utexas.edu

MIRÓ QUARTET

Friday January 28, 7:30 pm
Bates Recital Hall

BION TSANG CELLO & ANTON NEL PIANO

Sunday February 6, 4:30 pm
Bates Recital Hall

SYMPHONY ORCHESTRA

Sunday, February 3, 7:30 pm
Bates Recital Hall

BUTLER TRIO

Friday, March 2, 7:30 pm
Bates Recital Hall

Program Notes by Mark Bilyeu

For more information about Butler School of Music concerts and events, visit our online calendar at music.utexas.edu/calendar

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Ramón H. Rivera-Servera, Dean

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Jeff Hellmer, Interim Director